AN

ANALYSIS

OF

COUNTRY DANCING:

WHEREIN ARE DISPLAYED

ALL THE FIGURES

EVER USED IN

COUNTRY DANCES,

In a Way so Easy and Familiar, that Persons of the meanest Capacity may in a short Time acquire

(WITHOUT THE AID OF A MASTER)

A complete Knowledge of that Rational and Polite Amusement.

TO WHICH ARE ADDED,

INSTRUCTIONS for DANCING some entire New REELS;

TOGETHER WITH

THE RULES, REGULATIONS, AND

COMPLETE ETIQUETTE OF THE BALL ROOM.

BY

T. WILSON,

Dancing Master, from the King's Theatre, Opera House.

Dedicated, by Permission, to

MADAME DESHAYES,

Principal Dancer at the King's Theatre, Opera House.

Embellished and Illustrated with

Engravings on Wood,

BY J. BERRYMAN.

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TO

MADAME DESHAYES,

PRINCIPAL DANCER

AT THE

KING'S THEATRE, OPERA HOUSE.

MADAM,

YOUR approbation of my humble efforts is a reward, I fear, beyond my just deserving; for whether I reflect on the elegance of your

taste, the brilliancy of your talents, your goodness of heart, or suavity of manners, I am equally wrapt in admiration, and can scarcely reconcile a belief that I am entitled to such exalted patronage.

These, together with the consideration, Madam, of you having left your native country to afford delight to Britain, when you might have enjoyed both riches and honor at home, must continue to excite in me the warmest wishes, that you and your admirable consort may

ever enjoy the just reward of your meritorious labours; and may my country feel an equal gratitude with that which now warms the breast of,

MADAM,

Your obedient,

humble, and devoted servant,

T. WILSON.

Bedford Street, Bedford Row,
May, 1808.

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PREFACE.

THAT exercise is as essential to the preservation of health as pure air or wholesome food, is a fact so generally known and admitted that it needs no comment whatever.

The ancient Greeks were so well assured of this, that their amusements consisted entirely of the most

athletic sports, such as wrestling, running, throwing the javelin, &c., by which means they not only preserved a vigorous and healthy constitution, but were thereby enabled to defend themselves against the united force of the eastern world.

But when the rays of science began to dispel the gloom of barbarism, when glorious emulation fired the sons of Greece to raise their tents to palaces, their huts to temples, their shapeless quarries to those eternal monuments that are still the envy and admiration of the world, then it was that their former violent sports began to be neglected

and disused, by which means they began to degenerate as fast in point of strength, activity, and courage, as they advanced in the polite arts and civilization, till from their own Parnassian hill fair Terpsichore descended and taught them those divine pleasures, Music and Dancing.

We are assured of the high esteem in which Dancing was held by the Grecians from that immortal relic the Dancing Faunus, which must have employed for many years one of the greatest sculptors the world can boast.

Thus when we contemplate that those glorious plains which gave birth to Homer, Zeuxis, Praxiteles, Apelles, Socrates, and Demosthenes, have been gladened in their days with the lively steps of Dancing, can we for a moment hesitate to join in an amusement held in such high estimation from the earliest period of antiquity to the present day.

We have too in modern times the authority of the great Buchan, who particularly recommends Dancing and Riding as highly conducive to preserve a healthy constitution.

But of these two amusements Dancing will surely claim the preference. That riding is a delightful pastime no one can deny; but after a tedious excursion on horseback, whether to view the country or chace the timid deer; after the eye having dwelt for hours on barren heaths, gloomy woods, and marshy fens; after the ear being assailed by the owl or cuckoo, the dying echoes of the distant horn, or solemn sighing of some murmuring rivulet; after such a view of nature in her wild romantic beauties, how charming a contrast is her work of perfection, Man, aided by the most divine efforts of art; how delightful, after a

tedious journey, to mingle in the sprightly Dance, to associate with those most dear to us in an amusement that at once delights and benefits its votaries; that while it gives joy on the one hand, promotes health on the other; where we are pleased ourselves, and see others pleased; to meet at every circlet of the figure some beautiful female whose animated countenance bespeaks the pleasure she enjoys.

In short, Dancing is the most enchanting of all human amusements, it is the parent of joy, and the soul and support of cheerfulness; it banishes grief, cheers the evening

hours of those who have studied or laboured in the day, and brings with it a mixture of delightful sensations which enrapture the senses.

Yet, notwithstanding the pleasures and benefits resulting from Dancing, it has its enemies as well as friends; for I know from experience, there are many persons who consider the entrance to an assembly room as dangerous, and ought as much to be dreaded, as if it led to Pandæmonium.

These prejudices undoubtedly arise from the knowledge of a few instances of profligate persons who, in

the course of extravagance and dissipation, may have frequented the ball room, which their unthinking friends have perhaps considered the source of all their misfortunes. But a moment's thought, to a reflecting mind, would bring conviction, that a prodigal, like a moth near a candle, is sure to bring on his own destruction; flitting from one scene of voluptuousness to another, still viewing felicity through false optics till the very instant he thinks he has arrived at the zenith of his enjoyments, like the poor moth, he is plunged into an abyss of misery, blasted in his hopes, and for ever lost.

Any pleasure carried to an extreme is dangerous, and ought to be checked; for, whether dancing, music, theatricals, drinking, gaming, hunting or shooting, it is no matter if it causes us to neglect those concerns on which our happiness or prosperity depends.

But Dancing in itself is as harmless as the frisking of the infant lamb across its native fields, it is merely action accompanied to time; not but jumping or running might answer all the good purposes resulting from Dancing as an exercise; but mankind, naturally indolent, are rarely tempted to rise from any sedentary

employment to run or jump, independent of the ridicule that would attend such conduct; but Dancing being accompanied by music has such attractions, is such a stimulus to action, that between the fascination of sound, and the fear of being thought incapable, we can begin and continue to Dance, without feeling ourselves in any degree tired, twice the time we could employ ourselves in any other way, divested of the charms that amusement affords us.

Thus, viewing Dancing in any light we please, its pleasures and utility must instantly remove every objection that can be raised against

it; and parents who deprive their children of this accomplishment are robbing them of benefits and enjoyments for which they can find no adequate substitute.

Young females in particular, if deprived of Dancing, are totally at a loss to find any healthful amusement. Boys certainly have their games of cricket, trap-ball, &c.; but what can we find so proper for girls? Novel reading, I am sorry to say, is too often an apology for exercise.

There is in this metropolis many a tradesman's daughter who as soon as she leaves school is all day cloistered

in a city garret, whose prospect at some dozen yards is bounded by the enlivening walls of a Manchester warehouse.

Without air and exercise her health is impaired, and she becomes indolent and negligent; the rosy seat of beauty is usurped by a sickly paleness, and instead of tripping on the light fantastic toe, she imitates the briskness of the snail; her days are past in lazy solitude, and while her hands are employed in joining scraps of linen to form a coverlid, her head is teeming with knight errantry; her evenings are ushered in with subterraneous caverns and

hair-breadth elopements; she forms a strict acquaintance with the manners of the Gothic age, but knows neither the vices or follies of the day. Thus equipped at twenty she enters the theatre of the world, to sustain a character she knows not even in theory. Innocent and unsuspecting herself, she sees no treachery in others; flattery delights her, and those she considers her best friends who most praise her beauty and accomplishments; she looks in vain for the heroes she has read of in romances, till some designing fop, taking advantage of her inexperience, plays the lover with all the warmth and protestations of a

Romeo, till by prayers and promises, (added to the resemblance he bears to Tancred, Selim, Edwin, or Ronaldo,) she is persuaded to quit her father's roof, to become a countess of the imaginary wide domains and splendid mansion of a knight-errant. Horrible delusion; the villain flies, leaving his innocent unsuspecting victim a prey to infamy and despair.

These are misfortunes which an acquaintance with the world would generally prevent: what place then is so proper as the assembly-room, to see the fashions and manners of the times, to study men and characters, to be accustomed to receive flattery

without regarding it, to learn good breeding and politeness without affectation, to see grace without wantonness, gaiety without riot, air and dignity without haughtiness, and freedom without levity?

It will doubtless be asked, what could have induced me to publish a work on Dancing, thereby enabling persons to learn without a master what it is my profession to teach.

The first inducement was the many applications I have received from Captains and Gentlemen going to the Colonies, the West Indies in particular, (where I flatter myself the work will be found of the highest utility,)

as, I am informed, in some of the Islands there are no teachers of Dancing. The next stimulus was, the reluctance I observed in people who have learned Dancing, to enter the ball-room after being absent some years from it, at the same time being unwilling to receive lessons from a master; these difficulties the present work will doubtless remove. But the grand object that determined me in my opinion was, the more generally to promote English Country Dancing, as I am proud to say it will afford the more enlightened countries of Europe an opportunity of judging of the most fashionable amusement of England,

an amusement, I am sure, worthy of being copied by any people who call themselves social beings. It is true, they all have Dances of their own; the French have minuets and cotillions, the Italians and Germans waltzes, the Spaniards fandangos, and the Turks have dancing girls to divert them; but none of these are half so sociable or delightful as English Country Dancing.

If we depicture to ourselves a company of an hundred persons assembled, and among that number five or six Dancers, if to the brilliancy of rapid execution they add the most enchanting attitudes displayed in

Grecian sculpture, the company at best will be but silent and inactive gazers, and while some are wrapt in admiration, others are stung with envy, some are tired of repetition, and others with long inactivity contrast the scene. Imagine yourself in the midst of a Country Dance; there all are partakers of the pleasure, there are no silent envious gazers, no sullen critics to mar the amusement or intimidate its votaries, joy and gaiety animates every countenance, while pleasure beams in every eye; the young and old are equally employed in forming the mazy circlets of the figure.

To conclude this irregular jumble of words, I must observe, that I hope such Ladies and Gentlemen as honor me by perusing this work, will candidly remember that I am a Dancing Master by profession, and not a writer; that my intent in publishing this is to convey instruction in Dancing, and not in language.

INTRODUCTION.

AFTER the number of works already brought before the public, wherein the most difficult sciences are explained by engraved lines, such as geometry, fluxions, and algebra, which may all be learned from the different treatises published on them, I flatter myself it will be impossible for any person to complain of difficulties in the

Analysis of Country Dancing: if they only follow the instructions laid down in the treatise it will be found impossible they can fail of accomplishing their wishes. The first thing to be attended to, is the reference page 5, wherein it may be plainly seen the figures in the form of diamonds are Ladies, and the circles are Gentlemen; the dotted lines are those which shew the movement of the Lady, and the plain lines those of the Gentleman, except in some figures where they both move together, then the line of course must be

either plain or dotted, and which I believe is generally the latter.

Before I leave this subject, it is proper I should explain to those who are totally unacquainted with Dancing what is meant by a Country Dance.

A Country Dance is composed of an indefinite number of persons, not less than six, but as many more as chuse, but six are sufficient to perform any figure in the treatise.

Should any Lady or Gentleman find any figure so difficult as

not to be able to understand it, I am ready at all times to give any information required; and should esteem it as a singular favor to be informed of any mistake in the work, or improvements that can be made to it.

Explanation of the Figures used in the Descriptions.

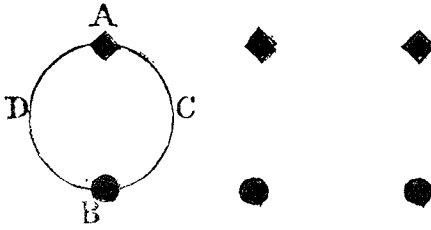
Ladies.

Gentlemen.

 Ladies' Line.

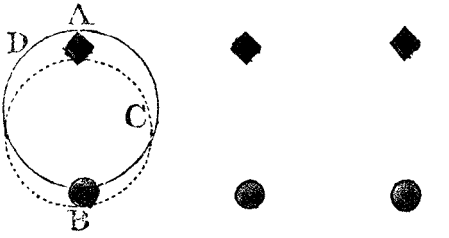
Gentlemen's Line.

TURN YOUR PARTNER.



The Gentleman at B, with his right hand, takes the right hand of the Lady at A, and turns her quite round in the circle D C.

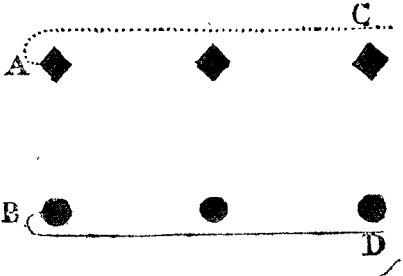
ALLEMANDE.



The Lady at A, and Gentleman at B, pass round each other, the Lady in the circle C, and the Gentleman in the circle D, returning to their situations at A B.

CAST OFF TWO COUPLE.

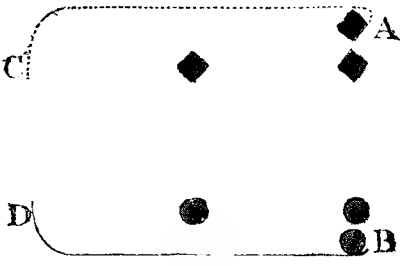
Fig. 1.



The Lady at A, and Gentleman at B, move at the same time, the Lady from A to C, and the Gentleman from B to D; they then return to their situations, as shewn at *Fig.* 2.

CAST OFF TWO COUPLE.

Fig. 2.

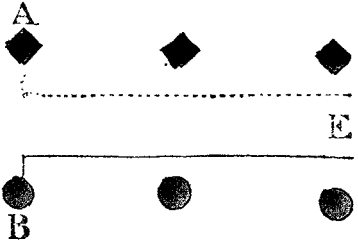


The Lady at A, returns to C, and the Gentleman at B, to D, which completes the figure.

Please to observe, the Lady and Gentleman do not stop at the situations shewn in *Fig.* 2. at A and B, when Dancing, but it is here divided to simplify it.

LEAD DOWN THE MIDDLE.

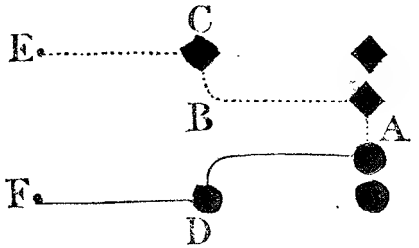
Fig. 1.



The Gentleman at B, and Lady at A, lead down to E; they then return, as shewn at *Fig.* 2.

LEAD DOWN THE MIDDLE.

Fig. 2.

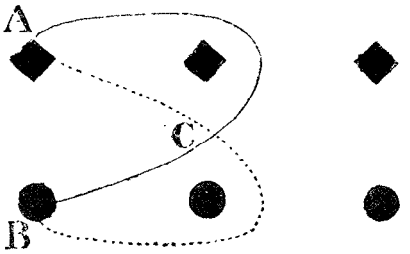


The Lady and Gentleman at A, lead up to B, and take the situations of the Lady and Gentleman at C D, who move up to E F.

This is the figure in Country Dancing that progressively brings each couple to the bottom by leaving the second couple at top every time the figure is repeated by the top couple.

WHOLE FIGURE AT TOP.

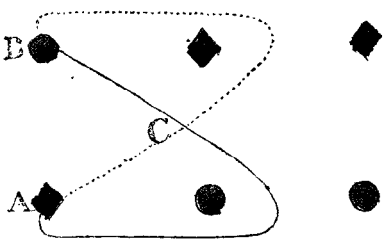
Fig. 1.



The Lady and Gentleman at A B, move to C D, passing each other at E.

WHOLE FIGURE AT TOP.

Fig. 2.

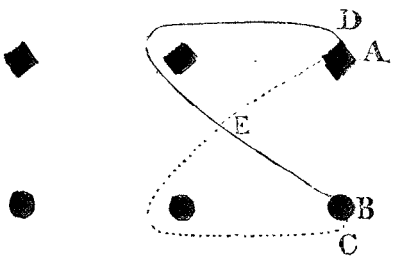


The Lady and Gentleman at A B, return to their former situations, the Lady from A to B, and the Gentleman from B to A, passing each other at C.

N. B.—The Gentleman must remember, that in all Dancing where he passes his Partner or any other Lady, he must never attempt to pass before the Lady.

WHOLE FIGURE AT BOTTOM.

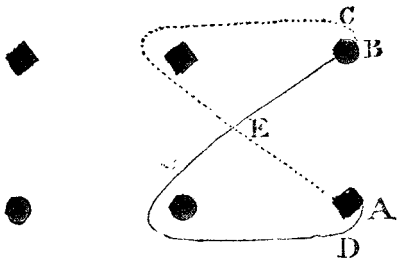
Fig. 1.



The Lady and Gentleman at A B, move to C D, passing each other at E.

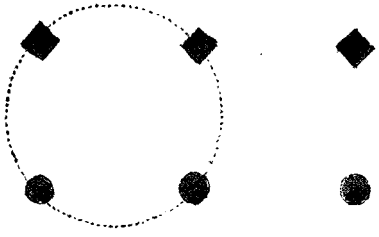
WHOLE FIGURE AT BOTTOM.

Fig. 2.



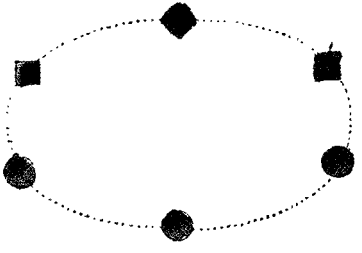
The Lady at A, and Gentleman at B, return to their situations at C D, passing each other at E.

HANDS FOUR ROUND AT TOP.



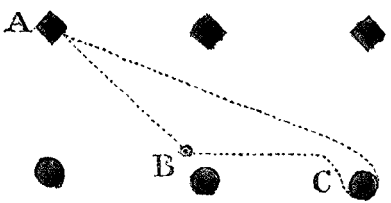
This figure is merely the first and second couple joining hands and turning either completely round to their places, or half round and back again.

HANDS SIX ROUND.



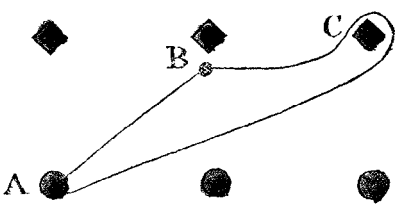
The movement of this figure is similar to the former, the only difference is its being formed of three couple instead of two.

THE LADY SETS TO THE SECOND GENTLEMAN AND TURNS THE THIRD.



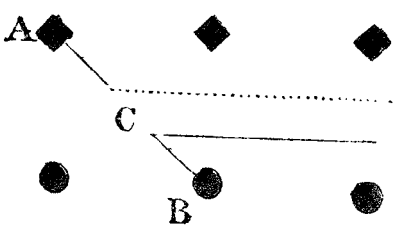
The Lady at A, sets to the Gentleman at B, turns the Gentleman at C, and returns to her situation.

THE GENTLEMAN SETS TO THE SECOND LADY AND TURNS THE THIRD.



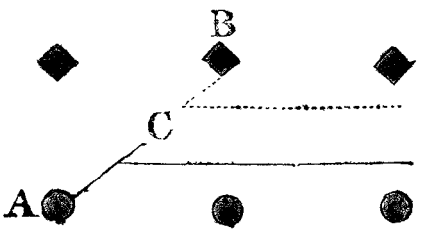
The Gentleman at A, sets to the Lady at B, turns the Lady at C, and returns to his situation. These figures always follow each other.

THE LADY LEADS DOWN THE SECOND GENTLEMAN.



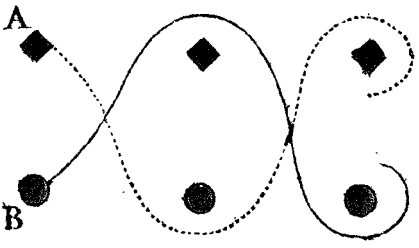
The Lady at A, and Gentleman at B, lead down two couple, return to C, and then to their places.

THE GENTLEMAN LEADS DOWN THE SECOND LADY.



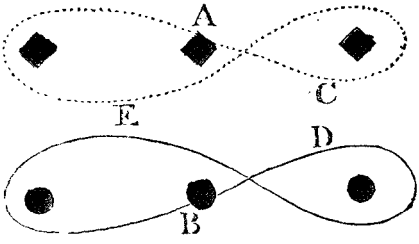
The Gentleman at A, and the Lady at B, lead down two couple and return to their situations at C.

CROSS OVER TWO COUPLE.



The Lady at A, and Gentleman at B, cross over; the Lady moves round the second Gentleman and between the second and third Lady, while the Gentleman moves round the second Lady and between the second and third Gentleman, which completes the figure.

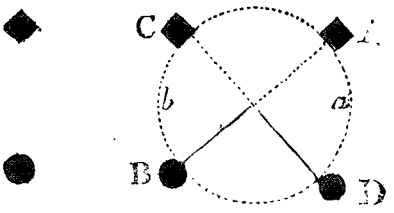
THROUGH BOTTOM AND TOP.



The Lady at A, and Gentleman at B, pass round the bottom Lady and Gentleman in the lines C D; they then pass each other at E, and continue round the top Lady and Gentleman to their places, which finishes the figure.

HANDS ACROSS.

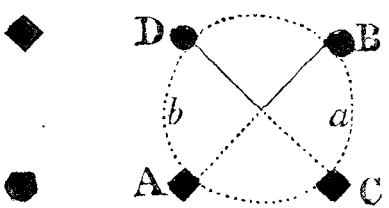
Fig. 1.



The Gentleman at B, with his right hand, takes the right hand of the Lady at A, while the Gentleman at D, takes that of the Lady at C, they then turn half round the circle *a b*.

HANDS ACROSS.

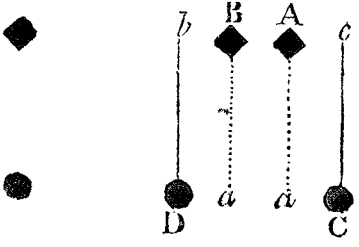
Fig. 2.



Shews them in their new situations; the Gentlemen now at D B, take the left hands of the Ladies at A C, and turn them half round the circle *b a*, which brings them into their places, and finishes the figure.

SET AND CHANGE SIDES.

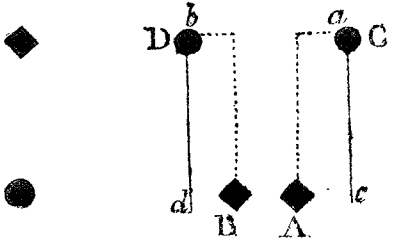
Fig. 1.



The Ladies at B A, set to each other, the Gentlemen at D C do the same; the Ladies then join hands and move to *a a*, while the Gentlemen move to *b c*.

SET AND CHANGE SIDES.

Fig. 2.

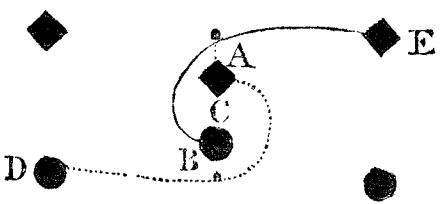


The Ladies at B A, set to each other; the Gentlemen at D C do the same; the Ladies then join hands and return to their situations at *b a*, while the Gentlemen return to *d c*, which completes the figure.

N. B.—This figure, and Hands Across, are generally danced at top.

TURN CORNERS.

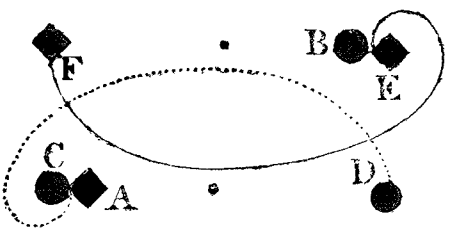
Fig. 1.



The Lady at A, and Gentleman at B, pass each other at C, the Lady moves to D, and the Gentleman to E.

TURN CORNERS.

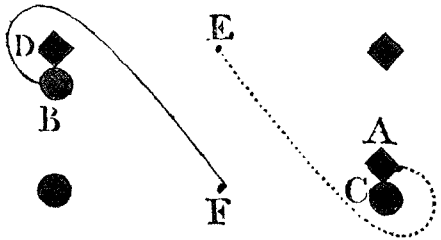
Fig. 2.



The Lady at A, turns the Gentleman at C, with both hands, and passes on to D; while the Gentleman at B, turns the Lady at E, and passes on to F.

TURN CORNERS.

Fig. 3.

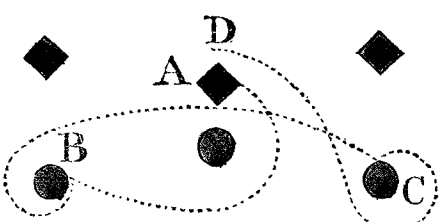


The Lady at A, turns the Gentleman at C, and returns to her place at E; while the Gentleman at B, turns the Lady at D, and returns to F, which finishes the figure.

TURN CORNERS.

The whole Figure as performed by the Lady.

Fig. 4.

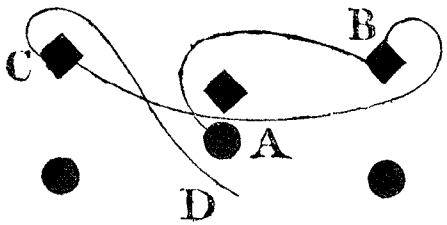


The Lady at A, turns the Gentleman at B, then the Gentleman at C, and returns to her place at D.

TURN CORNERS.

The whole Figure as performed by the Gentleman.

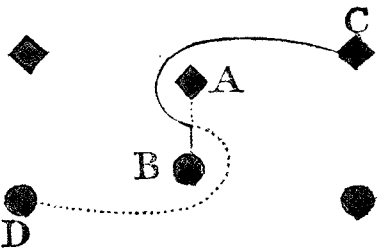
Fig. 5.



The Gentleman at A, turns the Lady at B, then the Lady at C, and returns to his place at D.

SWING CORNERS.

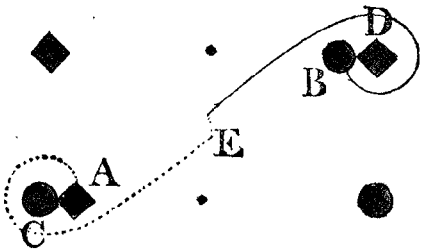
Fig. 1.



The Gentleman at B, turns the Lady at A, with his right hand, who moves to D, while the Gentleman moves to C.

SWING CORNERS.

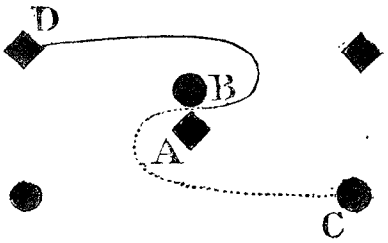
Fig. 2.



The Lady at A, turns the Gentleman at C, with her left hand; while the Gentleman at B, turns the Lady at D, with his left hand; they then return to E.

SWING CORNERS.

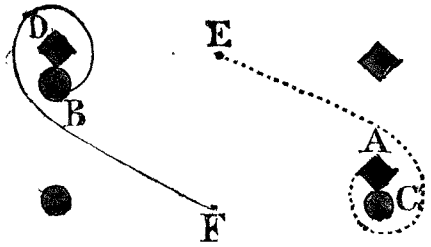
Fig. 3.



The Gentleman at B, turns his Partner at A, with his right hand, and moves to D, while the Lady moves to C.

SWING CORNERS.

Fig. 4.

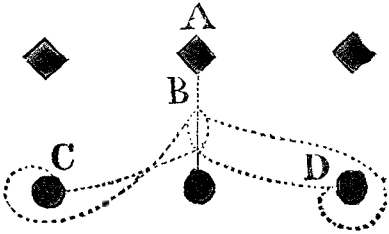


The Lady at A, turns the Gentleman at C, while the Gentleman at B, turns the Lady at D; they then return to their places at E F, which finishes the figure.

SWING CORNERS.

The whole of the Figure performed by the Lady.

Fig. 5.

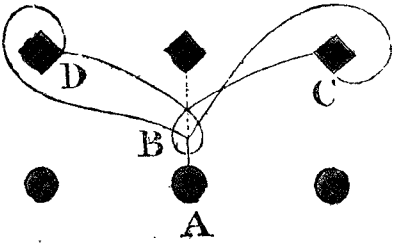


The Lady at A, is turned by her partner at B; she then turns the Gentleman at C, returns to B, is turned again by her partner; she then turns the Gentleman at D, and returns to her place at A.

SWING CORNERS.

The whole of the Figure performed by the Gentleman.

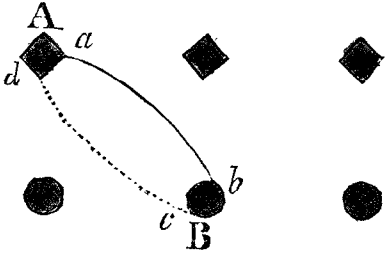
Fig. 6.



The Gentleman at A, turns his partner at B, then the Lady at C; he then returns to B, turns his partner again, then the Lady at D, and returns to his place at A.

RIGHT AND LEFT.

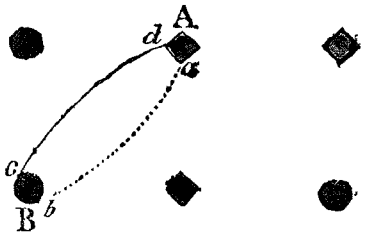
Fig. 1.



The Lady at A, moves from *d* to *c*, while the Gentleman at B, moves from *b* to *a*.

RIGHT AND LEFT.

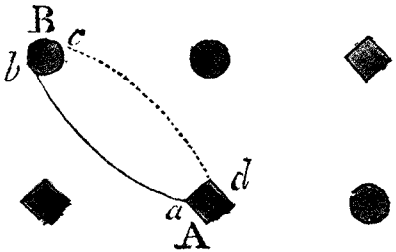
Fig. 2.



The Lady at A, moves from *a* to *b*, while the Gentleman at B, moves from *c* to *d*; the Gentlemen have now changed situations with the Ladies, which is half the figure.

RIGHT AND LEFT.

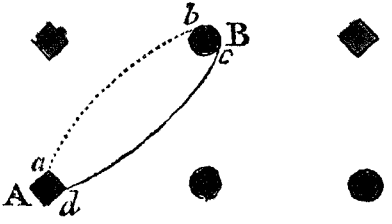
Fig. 3.



The Lady at A, moves from *d* to *c*, while the Gentleman at B, moves from *b* to *a*.

RIGHT AND LEFT.

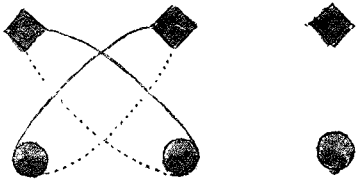
Fig. 4.



The Lady at A, moves from *a* to *b*, while the Gentleman at B, moves from *c* to *d*, which completes the figure.

RIGHT AND LEFT.

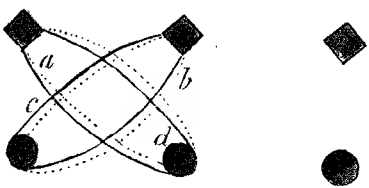
Fig. 5.



This shews the first half of the figure together.

RIGHT AND LEFT.

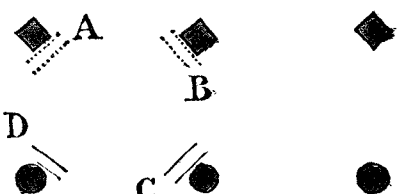
Fig. 6.



This shews the whole of the figure. The dotted line *a*, is the figure performed by the top Lady, the plain line *d*, by the bottom Gentleman; the dotted line *b*, by the bottom Lady, and the plain line *c*, by the top Gentleman.

HALF RIGHT AND LEFT.

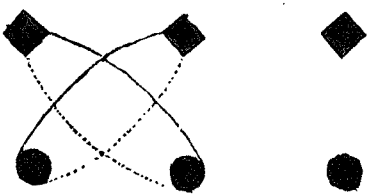
Fig. 1.



The Ladies at A B, and Gentlemen at D C; set in their places and cross over as in Right and Left.

HALF RIGHT AND LEFT.

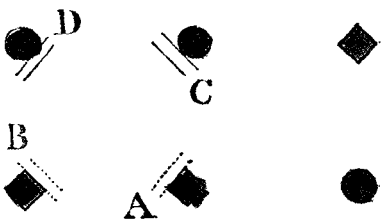
Fig. 2.



This figure is given to save the trouble of looking back, as it is exactly like that given in Right and Left, *Fig.* 5.; its utility is shewing the direction in which they cross over.

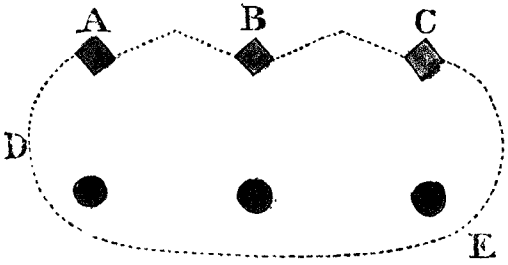
HALF RIGHT AND LEFT.

Fig. 3.



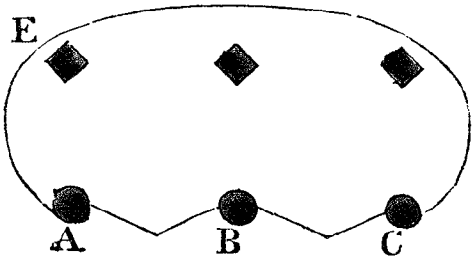
The Ladies and Gentlemen set as at first, and return to their places, as in Whole Right and Left, which completes the figure.

THE THREE LADIES LEAD ROUND THE THREE GENTLEMEN.



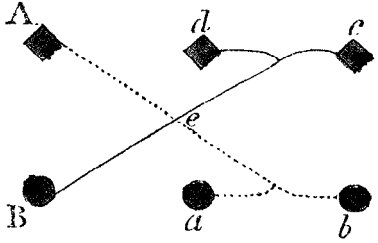
The Ladies at A B C, join hands and pass round the Gentlemen, the Lady at A, leading in the direction D E, till they return to their places.

THE THREE GENTLEMEN LEAD ROUND THE TRHEE LADIES.



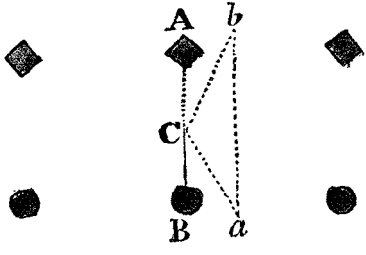
The Gentlemen at A B C, join hands and lead round the three Ladies in the direction E, to their places.

THE LADY SETS BETWEEN THE TWO GENTLEMEN, AND THE GENTLEMEN BETWEEN THE TWO LADIES.



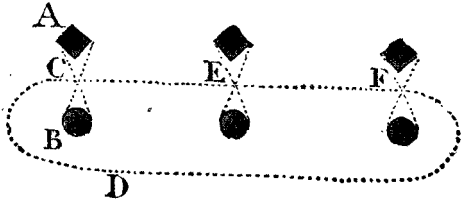
The Lady at A, moves between the Gentlemen at *a b*; they all three join hands and set with their backs to the company; the Gentleman at B, performs the same with the Ladies at *d c*.

LEAD OUTSIDES.



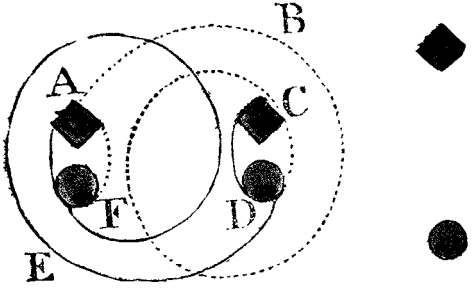
The Gentleman at B, takes the hands of the Lady at A, and leads her from C to *a*; they then lead across from *a* to *b*, then from *b* to *C*, which completes the figure.

PROMENADE THREE COUPLE.



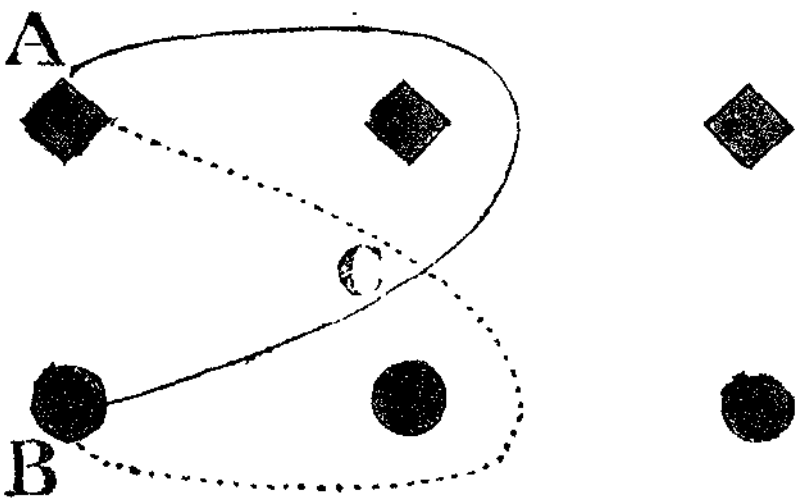
The Lady and Gentleman at A B, cross hands; that is, the Gentleman takes the right and left hands of the Lady with his right and left hands, the second and third couple do the same, then the whole three couple pass round in the line D C E F, to their places.

POUSSE.



The top couple at A, join hands and move in the line F, while the bottom couple at D, move in the direction C; the top couple continue to move in the line F E, and the bottom in C B, by which they will pass round each other twice, and change situations.

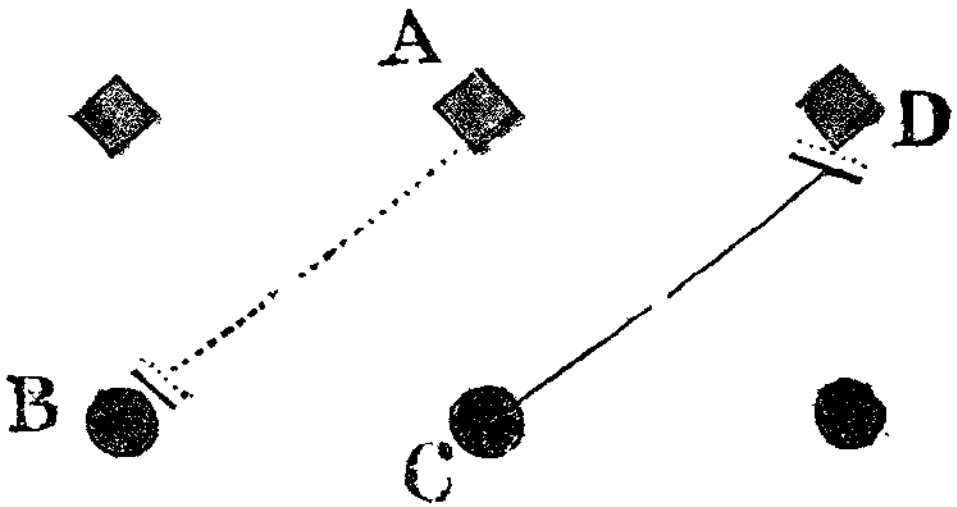
HALF FIGURE.



The Lady at A, moves to B, while the Gentleman at B, moves to A, passing each other at C.

SET CONTRARY CORNERS.

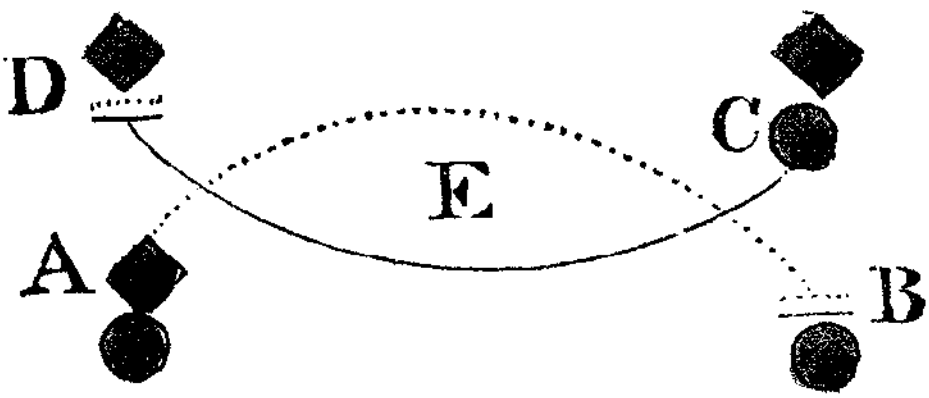
Fig. 1.



The Lady at A, sets to the Gentleman at B, while the Gentleman at C, sets to the Lady at D.

SET CONTRARY CORNERS.

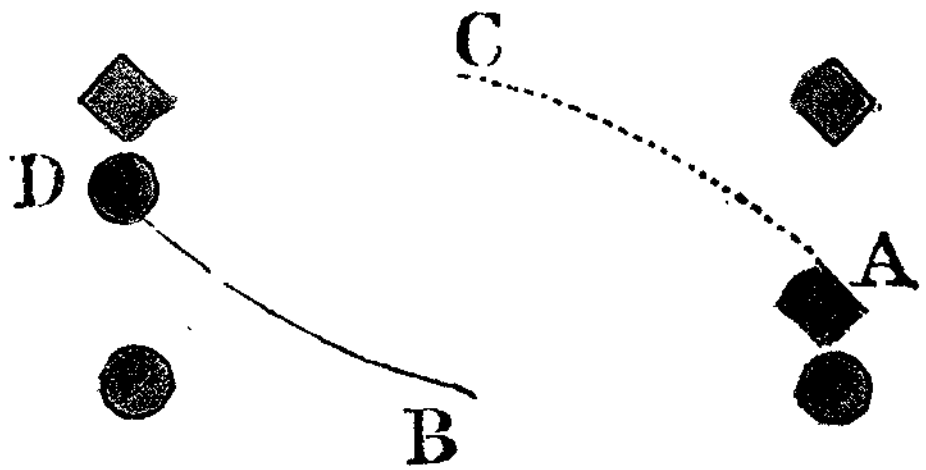
Fig. 2.



The Lady at A, sets to the Gentleman at B, while the Gentleman at C, sets to the Lady at D, passing each other at E.

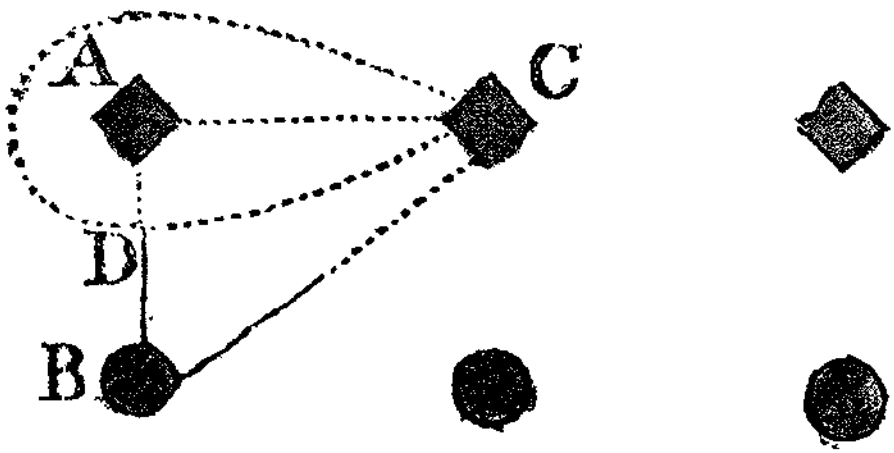
SET CONTRARY CORNERS.

Fig. 3.



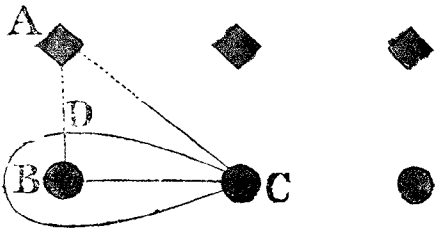
The Lady at A, returns to her place at C, while the Gentleman at D, returns to his at B, which finishes the figure.

HANDS THREE OF THE LADIES' SIDE, AND PASS UNDER.



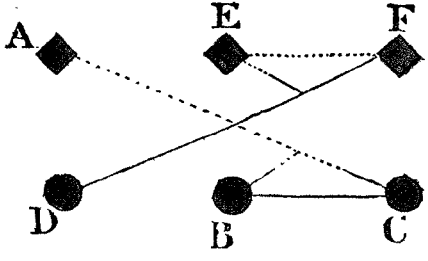
The top couple at A B, hands three with the Lady at C, quite round; they then hold up their hands, and the second Lady passes under at D, to her place at C.

HANDS THREE OF THE GENTLEMEN'S SIDE, AND PASS UNDER.



The top couple at A B, hands three with the Gentleman at C, quite round; they then hold up their hands, and the Gentleman passes under at D, to his place at C.

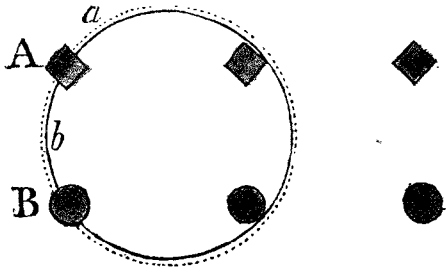
HANDS THREE CONTRARY SIDES.



The Lady at A, crosses over and hands three with the two Gentlemen at B C, while the Gentleman at D, crosses and hands three with the Ladies at E F.

CHACE.

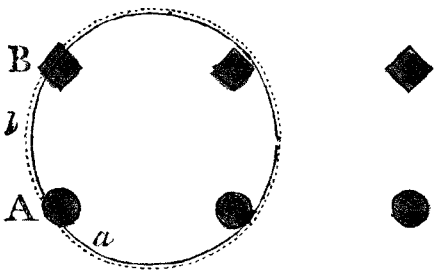
Fig. 1.



The Lady at A, moves in the direction *a*, while the Gentleman at B, follows her in the line *b*, the Lady passes round the second couple to her place, and the Gentleman to his.

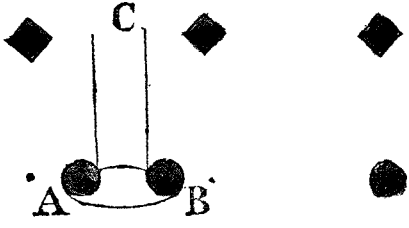
CHACE.

Fig. 2.



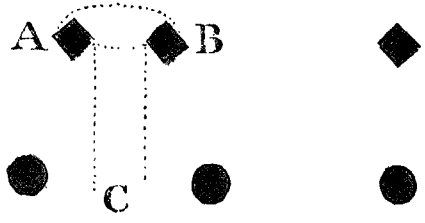
The Gentleman on attaining his situation at A, moves immediately back in the line *a*, and the Lady now follows him in the direction *b*, which brings them to their places and finishes the figure.

THE TWO GENTLEMEN CROSS OVER BETWEEN THE TWO LADIES, BACK AGAIN, AND TURN.



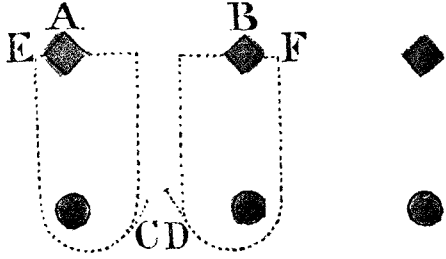
The Gentlemen at A B, cross over to C, back again, and turn at A B.

THE TWO LADIES CROSS OVER BETWEEN THE TWO GENTLEMEN, BACK AGAIN, AND TURN.



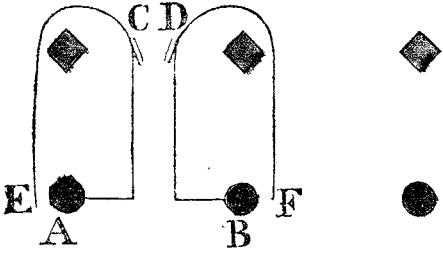
The two Ladies at A B, cross over to C, back again, and turn at A B.

THE TWO LADIES CROSS OVER AND SET BETWEEN THE TWO GENTLEMEN.



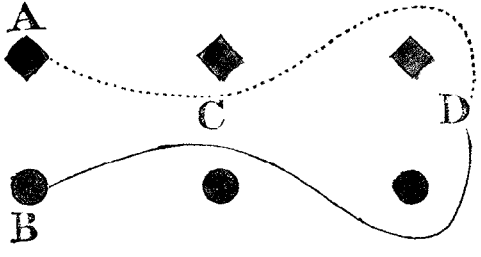
The Ladies at A B, cross over and set at C D; they then pass round the Gentlemen to E F.

THE TWO GENTLEMEN CROSS OVER AND SET BETWEEN THE TWO LADIES.



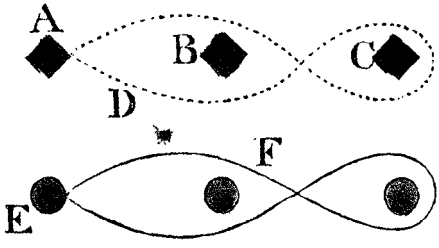
The Gentlemen at A B, cross over and set at C D; they then pass round the Ladies to E F.

HALF FIGURE OF YOUR OWN SIDES.



The Lady at A, and the Gentleman at B, pass each other at C, the Lady moves between the second and third Ladies, and the Gentleman between the second and third Gentlemen, and meet at D.

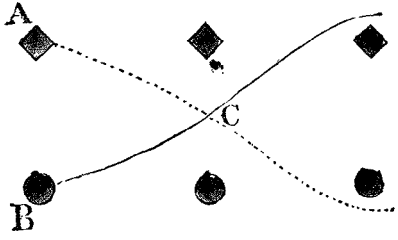
WHOLE FIGURE OF YOUR OWN SIDES.



The Lady at A, moves in the line D, between the second and third Ladies, while the Gentleman at E, moves in the line F, between the second and third Gentleman; they then pass round the third Lady and Gentleman, and between the couples, again to their places.

HEY CONTRARY SIDES.

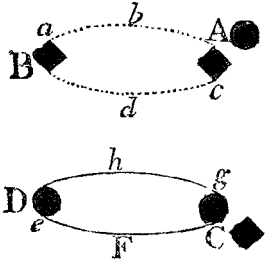
Fig. 1.



The Lady at A, crosses over between the second and third Gentlemen; while the Gentleman at B, crosses over between the second and third Ladies.

HEY CONTRARY SIDES.

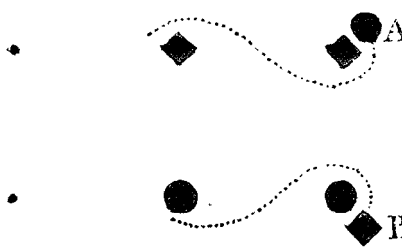
Fig. 2.



The top couple are now seen at A C; the second Lady at B, moves to A, in the line *b*, while the Lady at A, moves to B, in the line *d*; the second Gentleman at D, moves to C, in the line F, while the third Gentleman at *g*, moves to D, in the line *h*.

HEY CONTRARY SIDES.

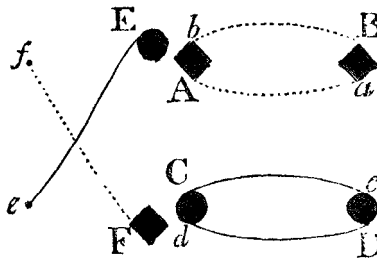
Fig. 3.



The second and third Ladies, and second and third Gentlemen, have now changed situations, the Lady at B, passes between the second and third Gentlemen, and the Gentleman at A, between the second and third Ladies.

HEY CONTRARY SIDES.

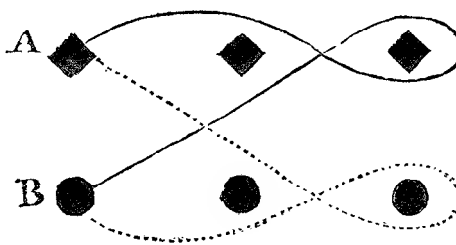
Fig. 4.



The Lady at B, moves to A, in the line *b*; while the Lady at A, returns to B, in the line *a*; the Gentleman at C, moves to *c*, and the Gentleman at D, to *d*; the Lady at F, returns to *f*, and the Gentleman at E to *e*, which completes the figure.

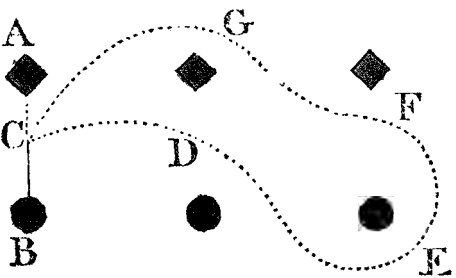
HEY CONTRARY SIDES, AND HEY OF YOUR OWN SIDES.

Fig. 5.



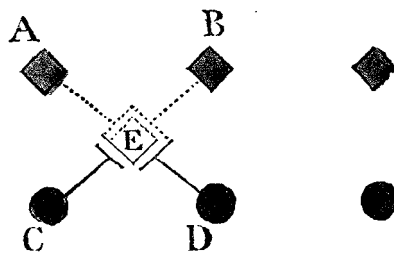
The only difference between this and the former figure, is the Lady and Gentleman at A B, instead of returning to their places, return to opposite situations, as shewn in the figure; the Lady at A, after Heying with the Gentlemen, moves to B, and the Gentleman to A, by which means they are ready to cross over and Hey of their own sides.

LEAD THROUGH SECOND AND THIRD COUPLE.



The top couple join hands at C, lead through the second couple at D, outside the third couple, in the direction E, between them at F, then outside the second couple at G, and return to their places at A B.

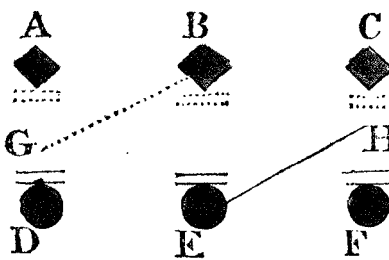
FOOT CORNERS.



The Lady at A, and Gentleman at D, the Lady at B, and Gentleman at C, meet and foot together at E.

SET THREE IN THEIR PLACES, AND SET THREE ACROSS.

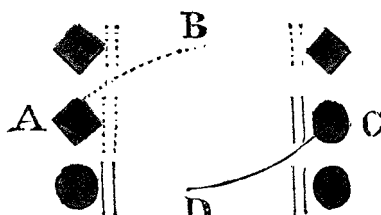
Fig. 1.



The Ladies at A B C, set to the Gentlemen at D E F; the Lady at B, moves to G, and the Gentleman at E, to H.

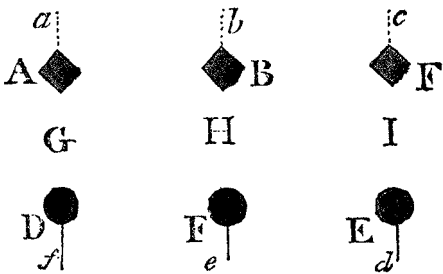
SET THREE IN THEIR PLACES, AND SET THREE ACROSS.

Fig. 2.



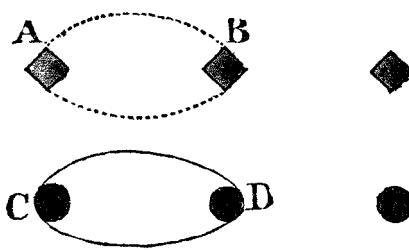
The Ladies and Gentleman at A, and Gentlemen and Lady at C, set to each other; the Lady at A, returns to her place at B, and the Gentleman at C, to his at D, which completes the figure.

RETREAT AND ADVANCE.



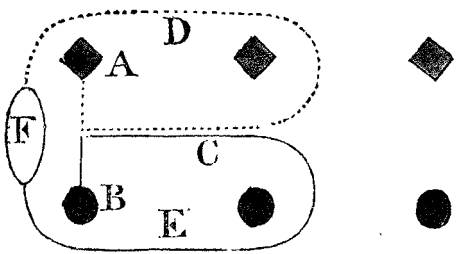
The Ladies at A B F, retreat to *a b c;* while the Gentlemen at D F E, retreat to *f e d;* the Ladies and Gentlemen then advance, meet at G H I, and then return to their places.

TWO LADIES AND TWO GENTLEMEN TURN.



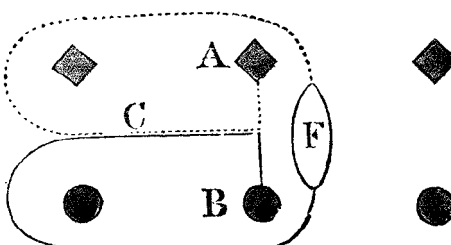
The Ladies at A B, turn, and the Gentlemen at C D, turn.

THE TOP COUPLE LEAD THROUGH THE SECOND COUPLE, CAST UP, AND TURN.



The top couple at A B, lead down the middle at C, then part; the Lady moves in the line D, and the Gentleman in the line E, and turn at F.

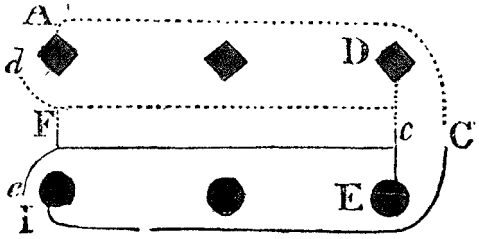
THE SECOND COUPLE LEAD THROUGH THE TOP COUPLE, CAST OFF, AND TURN.



The second couple at A B, lead up the middle at C, cast off, and turn at F.

THE TOP COUPLE CAST OFF, AND THE THIRD COUPLE SET AND LEAD UP.

Fig. 1.

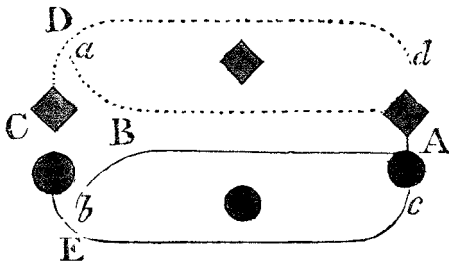


The top couple at A I, cast off and meet at C; while the third couple at D E, set, join hands at *c*, and lead up to F, they then cast off in the lines *e d.*

N. B.—For the further elucidation of this and the following figure, see the remarks at the end.

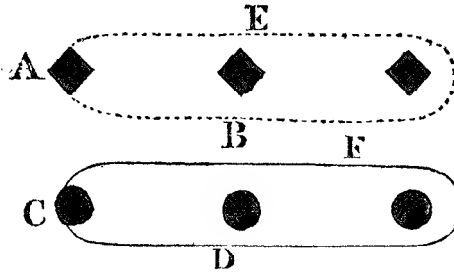
THE TOP COUPLE CAST OFF, AND THE THIRD COUPLE SET AND LEAD UP.

Fig. 2.



The Lady and Gentleman at C, cast off in the lines D E, and return to their places at *d c;* while the couple at A, set, lead up to B, and return to their places at *a b,* which finishes the figure.

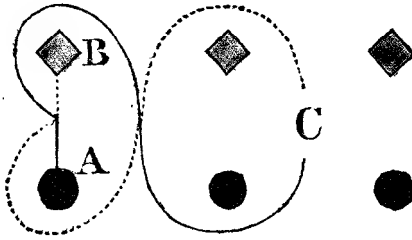
LEAD DOWN, AND CAST UP.



The top couple at A C, lead down the middle in the lines B F; they then separate, and cast up in the lines D E.

SWING WITH RIGHT HAND, THEN WITH LEFT.

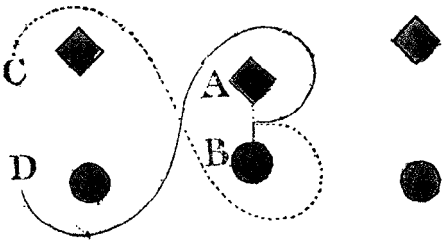
Fig. 1.



The Gentleman at A, swings with his right hand the Lady at B, round the second Lady, and he moves round the second Gentleman, they meet at C.

SWING WITH RIGHT HAND, THEN WITH LEFT.

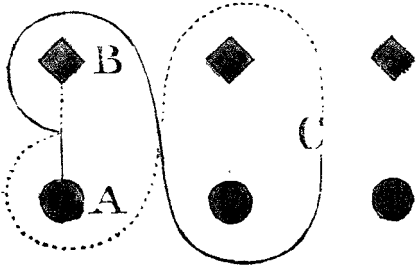
Fig. 2.



The Gentleman at B, swings with his left hand the Lady at A, round the second couple, which brings them into their situations at C D.

SWING WITH RIGHT HAND, TOP AND BOTTOM.

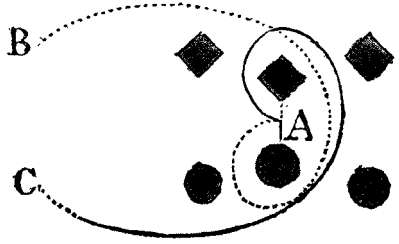
Fig. 1.



The Gentleman at A, swings the Lady at B, with his right hand, round the second Lady, and meets her at C.

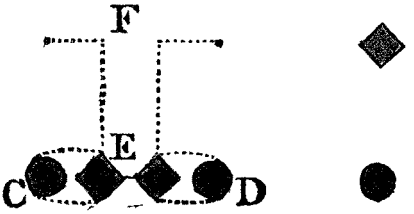
SWING WITH RIGHT HAND, TOP AND BOTTOM.

Fig. 2.



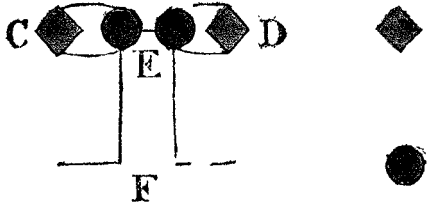
The Gentleman at A, swings his partner again with his right hand at A, they both return to their places at B C.

THE TWO LADIES CROSS OVER BETWEEN THE GENTLEMEN, AND TURN.



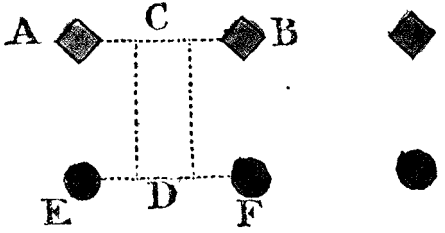
The two Ladies join hands at F, and cross over to E; they then turn the Gentlemen at C D, then join hands again, and return to their places.

THE TWO GENTLEMEN CROSS OVER BETWEEN THE TWO LADIES, AND TURN.



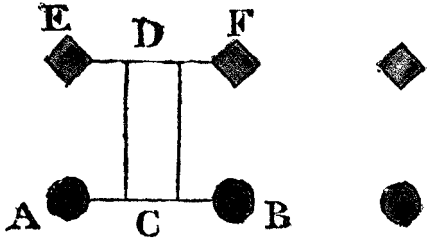
The Gentlemen at F, join hands and cross over to E; they then turn the Ladies at C D, join hands again, and return to their places.

THE TWO LADIES CROSS OVER, AND SET WITH THE GENTLEMEN.



The Ladies at A B, join hands at C, then cross over to D, and join hands with the Gentlemen at E F; they all four set, and return to their places.

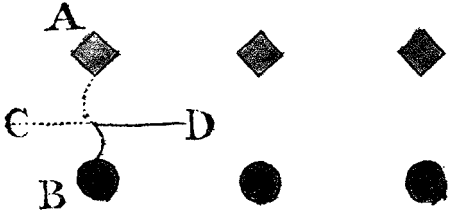
THE TWO GENTLEMEN CROSS OVER, AND SET WITH THE LADIES.



The Gentlemen at A B, join hands at C, then cross over to D, and join hands with the Ladies at E F; they all four set, and return to their places.

THE LADY LEADS UP, AND THE GENTLEMAN LEADS DOWN.

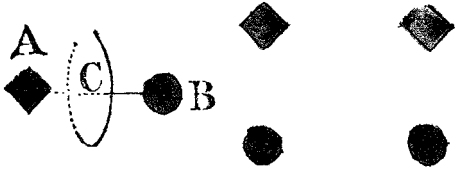
Fig. 1.



The Gentleman at B, takes with his left hand, the left hand of the Lady at A; he leads down the extension of the arm to D, and the Lady up to C.

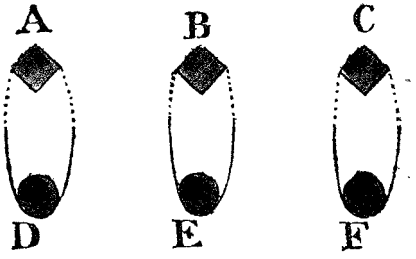
THE LADY LEADS UP, AND THE GENTLEMAN LEADS DOWN.

Fig. 2.



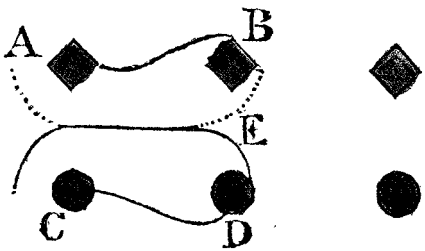
The Lady at A, and Gentleman at B, return to C, and then turn.

THE THREE GENTLEMEN TURN THE THREE LADIES.



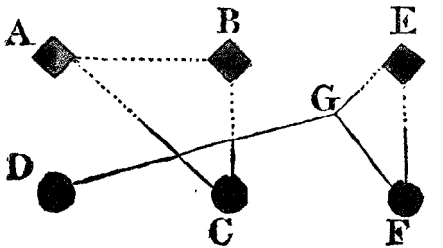
The Gentlemen at D E F, turn the Ladies at A B C.

THE TOP COUPLE SWING THE SECOND COUPLE, AND LEAD UP.



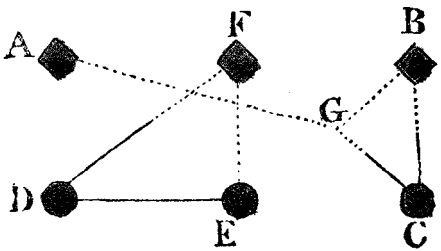
The Lady at A, swings the Lady at B, while the Gentleman at C, swings the Gentleman at D; they meet at E, lead up, and return to their places.

THE LADY HANDS THREE WITH THE SECOND COUPLE, AND THE GENTLEMAN WITH THE THIRD.



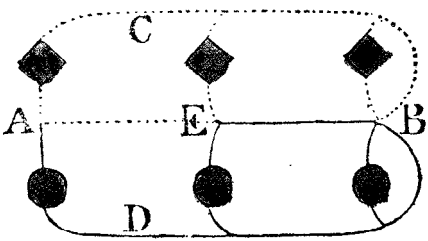
The Lady at A, hands three with the couple at B C, while the Gentleman at D, moves to G, and hands three with the couple at E F.

THE GENTLEMAN HANDS THREE WITH THE SECOND COUPLE, AND THE LADY WITH THE THIRD.



The Gentleman at D, hands three with the couple at E F; at the same time, the Lady at A, moves to G, and hands three with the couple at B C.

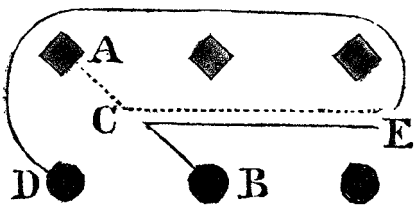
THE TOP COUPLE CASTS OFF, THE SECOND AND THIRD COUPLES FOLLOW.



The top couple at A, cast off in the lines C D; the couples at E B, fall in the same lines when they have passed; they lead up the middle to their places.

THE TRIUMPH.

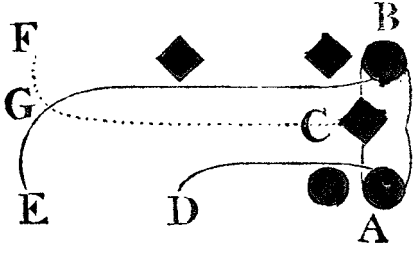
Fig. 1.



The Gentleman at B, leads down the Lady at A; at the same time, the Gentleman at D, casts round the second and third Ladies; they all meet at E.

THE TRIUMPH.

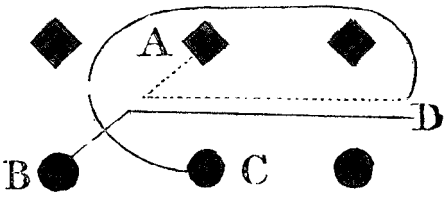
Fig. 2.



The Gentleman at A, with his left hand takes the left hand of the Lady at C, and the Gentleman at B, with his right hand takes the right hand of the Lady ; the Gentleman at A, with his right hand takes the left hand of the Gentleman at B, behind the Lady, and they lead her up the middle ; the Gentleman at A, returns to D, the Gentleman at B, to E, and the Lady at C, to F, passing the top Gentleman at G.

THE TRIUMPH.

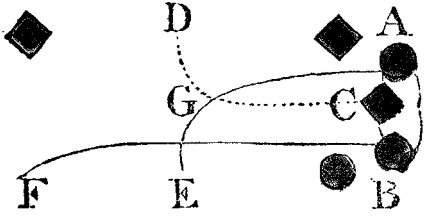
Fig. 3.



The Gentleman at B, leads down the Lady at A; at the same time the Gentleman at C, casts round, they meet at D.

THE TRIUMPH.

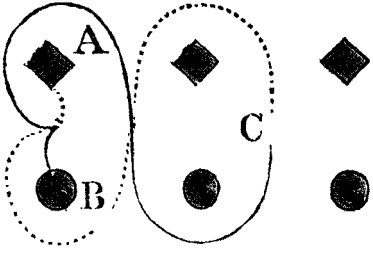
Fig. 4.



The Gentlemen at A B, lead the Lady at C, up the middle, exactly as described in *Fig.* 2.; the Gentleman at A, returns to E, the Gentleman at B, to F, and the Lady at C, to D; the Lady passes the second Gentleman at G.

SWING ROUND TWO COUPLE.

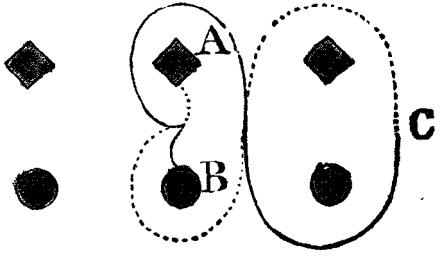
Fig. 1.



The Gentleman at B, with his right hand, takes the right hand of the Lady at A, and swings her round the second couple to C.

SWING ROUND TWO COUPLE.

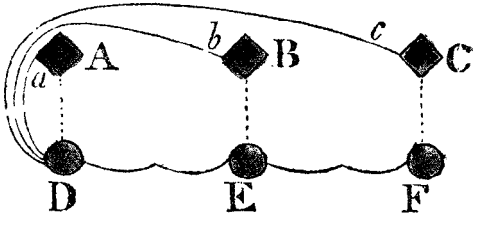
Fig. 2.



The Gentleman at B, swings the Lady at A, with his right hand, round the third couple to C.

THE MARCH.

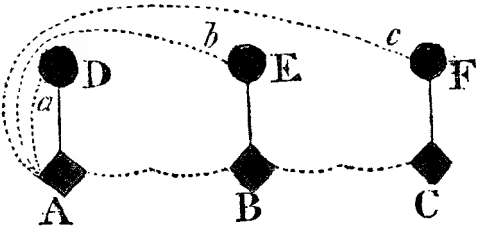
Fig. 1.



The Ladies at A B C, march directly over to the Gentlemen's places at D E F, at the same time the Gentlemen join hands and march to *a*, where the top Gentleman stops; the Gentleman at E, continues to *b*, and the bottom Gentleman to *c*.

THE MARCH.

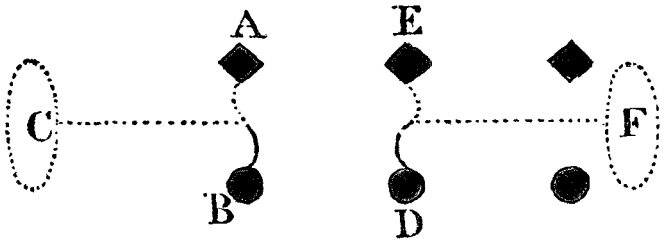
Fig. 2.



The Gentlemen at D E F, march directly over to their places, and the Ladies at A B C, join hands and march to *a*, where the Lady at A, stops; the second Lady continues to *b*, and the third to *c*, which completes the figure.

THE TOP COUPLE LEAD UP, AND THE SECOND COUPLE LEAD DOWN, AND TURN.

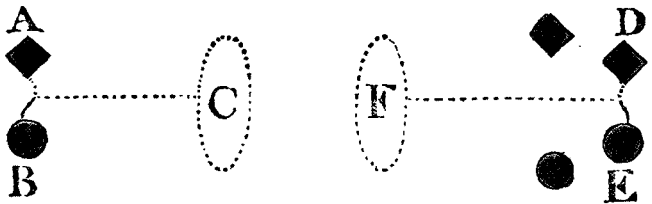
Fig. 1.



The Gentleman at B, leads with his right hand the Lady at A, up to C, and turns her; at the same time the Gentleman at D, with his left hand, leads the Lady at E, down to F, and turns her.

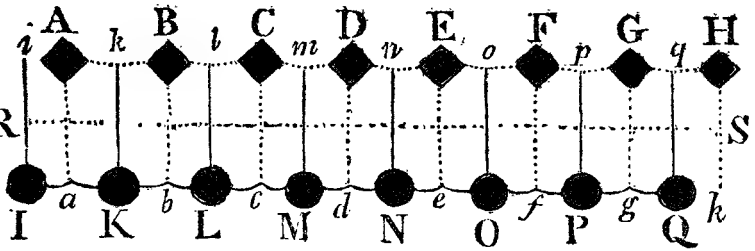
THE TOP COUPLE LEAD UP, AND THE SECOND COUPLE LEAD DOWN, AND TURN.

Fig. 2.



The Gentleman at B, with his left hand, leads the Lady at A, to C, and turns her; at the same time the Gentleman at E, with his right hand, leads the Lady at D, to F, and turns, which finishes the figure.

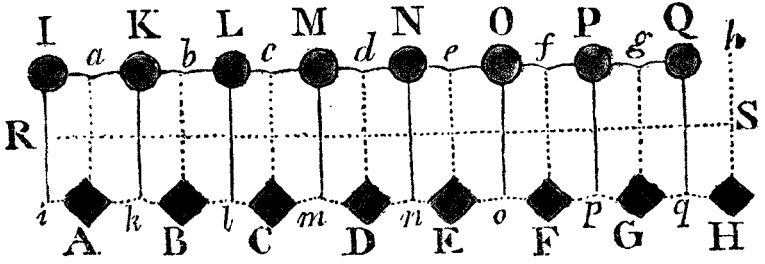
Fig. 1.



The Ladies at A B C D E F G H, and the Gentlemen at I K L M N O P Q, join hands and lead over to the line R S, where they pass between each other, the Ladies to *a b c d e f g h*, and the Gentlemen to *i k l m n o p q*.

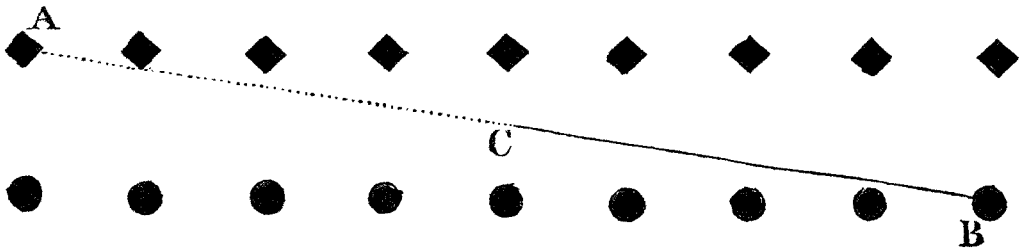
ALL THE LADIES AND GENTLEMEN LEAD THROUGH.

Fig. 2.



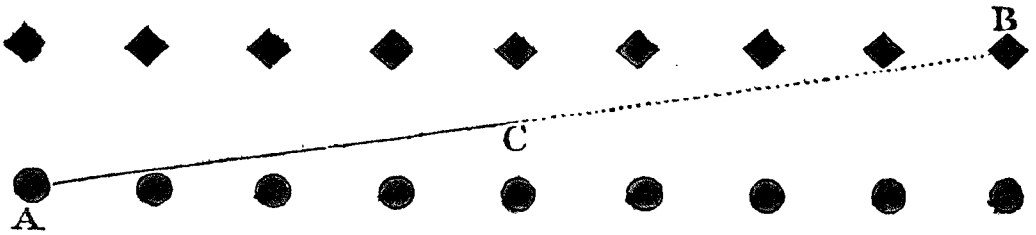
The Ladies at A B C D E F G H, and the Gentlemen at I K L M N O P Q, join hands again and lead to R S, then separate, and pass between each other, the Ladies to their places at *a b c d e f g h*, and the Gentlemen to theirs at *i k l m n o p q*, which completes the figure.

Fig. 1.



The top Lady at A, and the bottom Gentleman at B, advance to C, and retreat to their places.

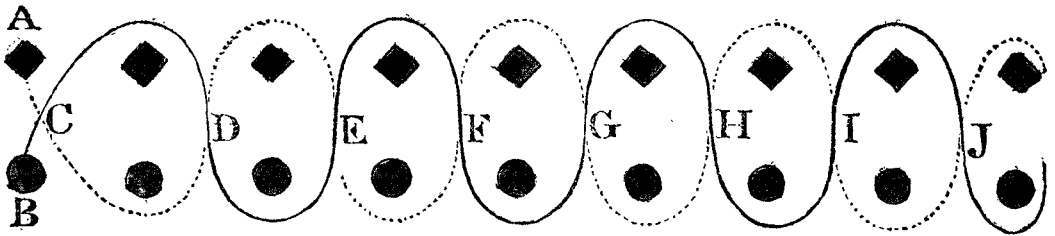
Fig. 2.



The bottom Lady at B, and the top Gentleman at A, meet at C, and retreat to their places; the top Lady and bottom Gentle-

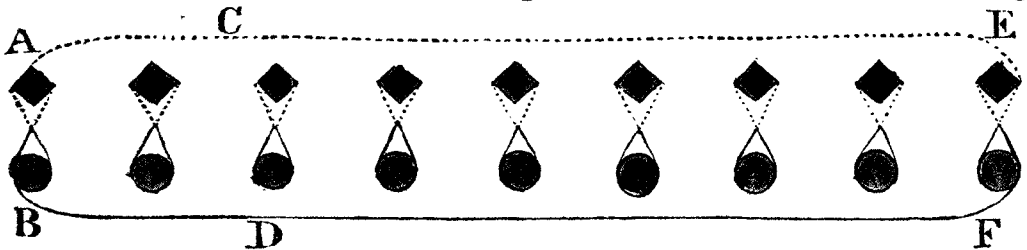
man then advance to the same situation, and turn with the right hand; the bottom Lady and top Gentleman do the same; the top Lady and bottom Gentleman then meet, and turn with the left hand; the bottom Lady and top Gentleman do the same; the top Lady and bottom Gentleman then meet, and turn with both hands; the bottom Lady and top Gentleman do the same; they then meet and allemande round each other; the bottom Lady and top Gentleman do the same: this holds good for any number of persons. If there are twenty couple, these figures are performed by the couples at the top and bottom of the room.

Fig. 3.



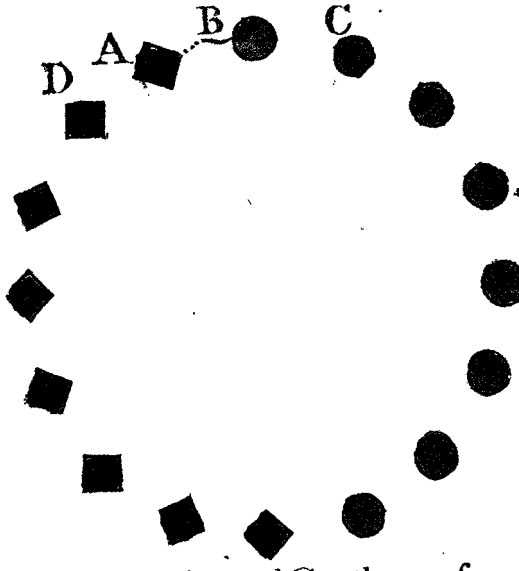
The top couple at A B, pass each other at C, and cross over every couple till they get to the bottom, they pass each other at D E F G H I J.

Fig. 4.



They now promenade up the centre from E F, to A B, then cast off in the lines C D, all the couples following them, beginning from the bottom, by which means they all regain their situations, except the couple which began the dance, who will now be at the bottom of the room.

THE CHAIN FIGURE.

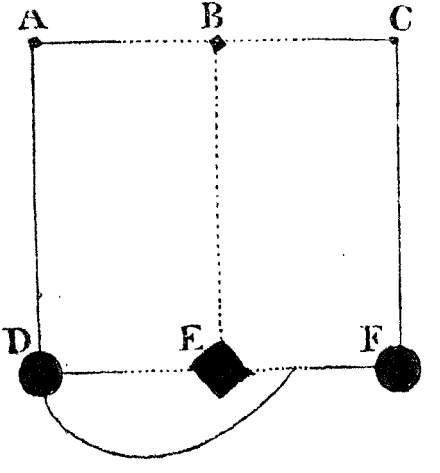


The Ladies and Gentlemen form a circle: when the Lady at A, begins the chain, she gives her right hand to the Gentleman at B, and her left to the Gentleman at C; the Gentleman at B, swings the Lady at D; in short, all the Ladies move one way, and the Gentlemen another.

NEW REELS.

REEL OF THREE.

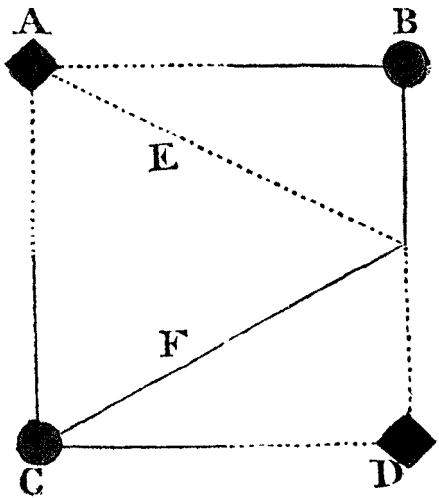
To be danced by two Gentlemen and a Lady, or two Ladies and a Gentleman.



The two Gentlemen and the Lady advance from A B C to D E F; then the Lady at E, and Gentleman at F, hold up their hands, and the Gentleman at D passes under, they then hey, which finishes the figure.

REEL OF FOUR.

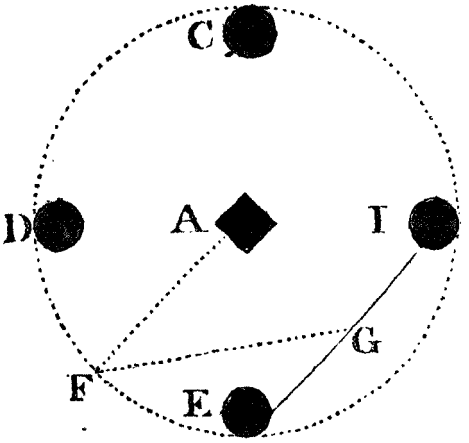
To be danced by two Gentlemen and two Ladies.



The Lady and Gentleman at A C turn; then the Lady and Gentleman at B D turn; the Lady and Gentleman at A B turn, then the Lady at C D turn; the Lady at A, and Gentleman at C, cross over in the lines E F and hey with the Lady and Gentleman at D B, which completes the figure. When it is repeated, the couple at A B strike the hey.

REEL OF FIVE.

To be danced by four Ladies and one Gentleman, or four Gentlemen and one Lady.



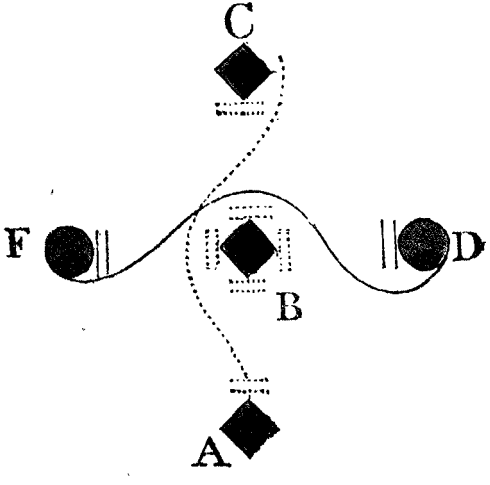
The Gentleman at E, strikes the hey with the Lady at A, and

Gentleman at C, as soon as the Lady at A, and Gentleman at E, have passed each other, the Gentlemen at D I cross over between them; then as the Lady in returning has passed the Gentleman at C, who will now have attained the situation at E, they cross again, which brings them all into their original situations,* the Lady then sets to each of the Gentlemen, then falls in and joins hands at F; they then hands quite round and back again; the Gentlemen, then at E I, hold up their hands, and the Lady passes under at G, leading the Gentlemen after her to their places, which finishes the Reel.

* This figure, though it appears difficult, is easy to perform: it is merely a common hey with the Lady at A, and Gentlemen at E C, and the other Gentlemen have only to cross quickly between them as they pass.

ANOTHER REEL OF FIVE.

To be danced by three Ladies and two Gentlemen, or three Gentlemen and two Ladies.

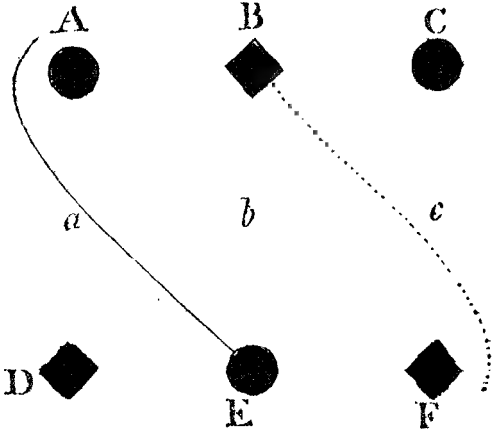


The Lady in the middle at B, heys with the Ladies at A C, then sets to them, she then sets to the Gentlemen at F D; then heys with the Gentlemen at F D, which brings one of them into the centre, so that they all progressively occupy every situation in the figure.*

* This is the common Reel of five, which I have added to those invented by myself, to render the work more complete.

REEL OF SIX.

To be danced by three Ladies and three Gentlemen.



The Gentlemen and Lady at A B C, advance and meet at *a b c*, the Ladies and Gentlemen at D E F; they all then return to their places; the Lady at B then strikes the hey with the Lady at F, and Gentleman at C; the Gentleman at E, at the same time strikes the hey with the Lady at D and Gentleman at A, they then hands three round and back, then hey top and bottom, and the Reel is complete.

REMARKS.

Country Dance Music.

As Country Dance Tunes generally consist of an equal number of bars in each strain, usually eight, or four repeated, the following short figures are generally performed in half a strain of eight bars, or a whole strain of four bars, as,

Turn your Partner,
Right and Left,
Allemande,
Half Figure,

Lead through Bottom,
Hands Four Round,
Hey of your own Sides, &c.

But when Hey Contrary Sides is added, it will take the whole strain. It is the same with Hands Four Round if they return back again and through the bottom; if they continue through the top, they will each take a whole strain, and so of all the other figures, if repeated. Now Swing Corners, Turn Corners, Set Contrary Corners, and in fact nearly all the other figures, except the few I have mentioned, take a whole strain without a repetition. Poussé is sometimes danced in half a strain, to bring in the Dance to some particular tunes, but this is sure to destroy the effect of the figure, and cause confusion, as it must be danced so very quick.

Marks used to divide the Time in Country Dance Music Books.

A mark thus, prefixed to the figure signifies the strain is to be played once, but when repeated or played twice, it is marked thus,

Set in Dancing.

It may possibly be asked by those unacquainted with Country Dancing, what is meant by the term Set. Set and Foot is the same; it is merely dancing in your situations to fill up the time, as in Set and Change Sides, the time you set is as much as that of changing sides.

Now in page 82, where the figure is, The Top Couple Cast Off, and the Third Couple Set, and Lead Up, (as in casting off there is always a step used to turn with before they lead down outside the second and third couples,) it is requisite in this figure to observe, that the third couple must set as long as the top couple is performing the step to cast off with; and in the second part of the figure the top couple must set as long as the third couple are dancing the step to cast off with, which will bring them all into their places together.

Page 50. *The Lady sets between the Gentlemen, and the Gentleman between the Ladies.*

After setting with their backs to the company they turn round, face each other, and return to their places.

Page 76 and 77. *Set three in their places, and set three across.*

Set three across is generally performed first, but not without an exception, as it is discretionary.

ETIQUETTE

OF

THE BALL ROOM.

THE regulations of some well known assemblies are already before the public. As the Bath Guide contains the rules and etiquette of their balls, which for public balls are perhaps the genteelest and best conducted of

any in England, I have in the following lines given only such general hints as ought to be observed in all assemblies, whether public or private.

Every Lady on entering the ball room must be presented by the Master of the Ceremonies with a ticket, on which is inscribed the number of her call (except Ladies of title, who claim their precedence according to their rank or seniority), which she should pin in a conspicuous place, to prevent any confusion or misunderstanding respecting places.

Any Lady or Gentleman wishing to dance a Minuet must, as soon as they enter the room, make known their intentions to the Master of the Ceremonies.

No Gentlemen must enter the ball room with whole or half boots on, or with canes or sticks in their hands; nor are pantaloons considered a proper dress for the assembly room.

When Country Dancing has commenced, and the top couple have gone down three couple, the next couple must go off.

When every couple have gone down the dance, and the couple

who called it have regained the top and gone down three couple, the dance is finished; for the next dance they stand at the bottom.

Number 2 calls the second dance, and so regularly on through the company, till, if the time permits, number 1 becomes entitled to another call.

In large assemblies when it is requisite to divide the company into two, three, or four sets, which is sometimes the case, the first set is called A, the second B, and so on. The top couple in A calls the first dance, then the top couple in B, and so on through each set;

then the second couple in A, then B, &c.

Any couple standing up after the dance is called must go to the bottom for that dance; after which, by making application to the Master of the Ceremonies, he will place them in their proper situation.

It is a great breach of good manners for any couple to leave a dance before it is finished.

No figure must be altered unless by permission of the Lady who called it.

All disputes respecting the

dancing must be referred to the Master of the Ceremonies.

As soon as a dance is finished the Master of the Ceremonies should make a signal to the leader of the band, to prevent any clapping of hands or unnecessary noise.

No Ladies or Gentlemen must, during a Country Dance, attempt to dance Reels or other figures in any part of the room.

At public balls where supper is given, the Master of the Ceremonies should inform the company when supper is ready; and when the company is disposed to return to the ball room, the Master of the

Ceremonies should order the band to play some appropriate tune, to bring the company out of the supper room.

ADVERTISEMENT.

Mr. WILSON respectfully acquaints such Ladies and Gentlemen as wish to acquire a knowledge of Dancing beyond the limits of this work, that he gives instructions at No. 9, Bedford Street, Bedford Row, and continues to teach at his Academy, No. 13, Holborn, opposite Middle Row, Minuets, Cotillions, Hornpipes of every description, the most fashionable English, Irish, and Scotch Steps, and every other kind of Dancing, adapted either to the Stage or the Ball room.

Such Ladies as wish private instructions, may receive them from Mrs. WILSON, either at home or abroad, in any of the before-mentioned departments of Dancing.

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	L.	S.	D.
Minuet de la Cour	5	5	0
Gavotte	3	3	0
Shantruse	4	4	0
Scotch Minuet	2	12	6
Country Dancing, two practice nights a week, one guinea and a half per quarter, or five lessons when convenient	1	1	0
or completed for	5	5	0
The Address	2	2	0
Allemande	3	3	0
Highland Fling	3	3	0
Stage Hornpipe	4	4	0
Irish Comic Dance	3	3	0
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	L.	S.	D.
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*** For the sake of privacy, no third person is permitted to be present while the Person is receiving a Lesson, except requested by the Person learning.

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